

Chilean refugees protest Pinochet's sham referendum

by Richard Goldman
and Harold Koblin

Thirty Chilean political refugees and sympathetic Quebecers occupied the Sherbrooke Street office of the International Civil Aviation Organization (ICAO) yesterday to protest an anti-democratic plebiscite being held in Chile today.

The demonstration took place to inform Canadians of the repressive practices of the Chilean regime and mobilize support against an upcoming United Nations Assembly vote to recognize the plebiscite's validity.

ICAO represents the United Nations in Canada. Its office located across the street from the McLennan library.

If passed, the plebiscite will extend military dictator Augusto Pinochet's mandate as Chilean president until 1997.

A spokesman for the protestors said: "The plebiscite is a travesty. There is no electoral list and therefore no control over how many times people vote. They're printing 11 million ballots for only six million voters."

The Chileans said they expected today's vote to be a repeat of the plebiscite Pinochet held in January, 1978.

The vote, taken in response to a U.N. condemnation of the Junta, asked whether Chileans "supported the fatherland against the U.N.'s international aggression."

The 1978 plebiscite was held under a "state of emergency," without electoral lists and the government was responsible for counting the votes. Pinochet claimed to have received 75 per cent of the ballots cast, but the results were rejected by the international community.

In today's vote Chileans will be asked to approve a "new" constitution of "liberty" that was drawn up by the dictatorship to allow Pinochet to rule until 1997.

Failure to vote is punishable by imprisonment, and spoiled ballots will be counted as "yes" votes.

The outcome of the election will also be affected by the fact that over a million Chileans have become political refugees since the junta's takeover in 1973.

As well, Amnesty International claims the Chilean regime is currently holding at least 2,500 political prisoners.

An official from the Montreal Association of Chileans told the Daily that a large scale campaign of arrests and political repression has been undertaken to quiet dissident Chileans.

"In spite of the repression, though, many organizations,



Chilean supporters who occupied the International Civil Aviation Organization yesterday. A march and a demonstration will be held tonight.



The McGill DAILY

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Montréal

Support rally tonight

Chilean military dictator Augusto Pinochet is holding a referendum today to extend his brutal and illegal rule until 1997, and Montreal Chilean support committees are raising their voices in protest this evening.

A march of solidarity with the Chilean people will start at 5:00 pm in front of the Chilean consulate, 1015 St. Catherine W.

At 7:30 pm, a support rally featuring a political leader from Chile will be held in the Pavillon Lafontaine (UQAM) at 1301 Sherbrooke E.

The events will be sponsored by the Montreal Association of Chileans, the Bureau of Political Prisoners and the Quebec Committee for a Democratic Chile.

Vancouver students desperate for housing

VANCOUVER (CUP) — Tents, army barracks and trailers without cooking or shower facilities have been pressed into emergency use to house an estimated 10,000 students unable to find homes in the Vancouver area.

The universities of Victoria and British Columbia, Simon Fraser University and the British Columbia Institute of Technology are all facing critical housing shortages. The vacancy rate in the cities of Vancouver, Victoria and Burnaby is officially set at 0.01, although representatives of the British Columbia Federation of Students (BCSF) say the rate

may be below zero.

At Simon Fraser, students have lived in tents on Burnaby mountain and some are reported to be living in treehouses on the side of the mountain.

At the UBC, there were 4,000 names on a waiting list for residences as of early August. The off-campus housing office lists 15 to 20 accommodations per day, which are usually rented within two hours.

The University of Victoria Student Society has petitioned the Department of National Defense for the use of barracks.

Two Douglas College students hired by the college's

student society canvassed 2,000 homes this summer and found few landlords willing to rent to students. When they wrote of the situation to Universities minister Pat McGeer, he replied that the provincial government "would assume no responsibility for student housing."

A student representative from the University of Victoria reported "some students slept overnight in line outside the residence office to be among the first to submit their applications."

Plans for a 300 unit residence at Victoria have been thwarted

vertised. The university tells the government they want someone from the U.S. and the Government virtually automatically gives permission, all because of the myth of academic freedom," Orlikow told the Daily.

"I have told (Immigration Minister Lloyd) Axworthy that only when you take a case and say 'no' and publicize that case will the universities take notice," he said.

Orlikow's advocacy of positive discrimination in favor of Canadian graduates stands in sharp contrast to views expressed publicly by McGill Dean of Arts Robert Vogel.

According to a *Globe and Mail* article (August 6) Vogel

believes Canadian universities are forced to hire Americans because of a decline in the number of qualified Canadians.

"You have really exceptional students graduating from American universities... We have to do the very best for our students," Vogel told the *Globe*.

Orlikow called Vogel's statements "pure hogwash."

"If I believed that we didn't have qualified Canadians I'd say we'd wasted a hell of a lot of money," Orlikow remarked.

Roger Levy, president of the McGill Teaching Assistants Association, said: Vogel's statements "can only undermine the academic reputation of McGill, and devalue the achievements and qualifications of staff and students alike."

"With specific reference to the Mandel case, the executive of the MTAA is concerned with the inconsistency of the Dean's comments. Whilst (Vogel) justifies the selection of a U.S. candidate on the grounds that U.S. graduates are superior, he seems to overlook the fact that Mandel is a graduate of Columbia U. as well as of University of Toronto," Levy says.

Orlikow recommends that the Appointments Committee of the Political Science department (the committee which originally nominated Mandel for the job in Soviet Politics) communicate directly with the federal Immigration Department over the issue.

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Wallet found in McConnell Engineering Building. Initials A.G. Please claim at Sadie's II.

374 - PERSONAL

Brent: the guy I met on the trip to Germany last summer. You were too much in a hurry... to give me your phone number, but you took mine. It would be fun um, ein bisschen Deutsch zu sprechen, neh? Ou bien en français pour te faire pratiquer. Or will we have to meet unexpectedly again in a year or two?

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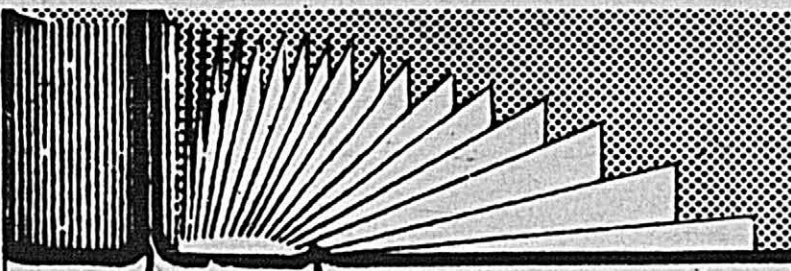
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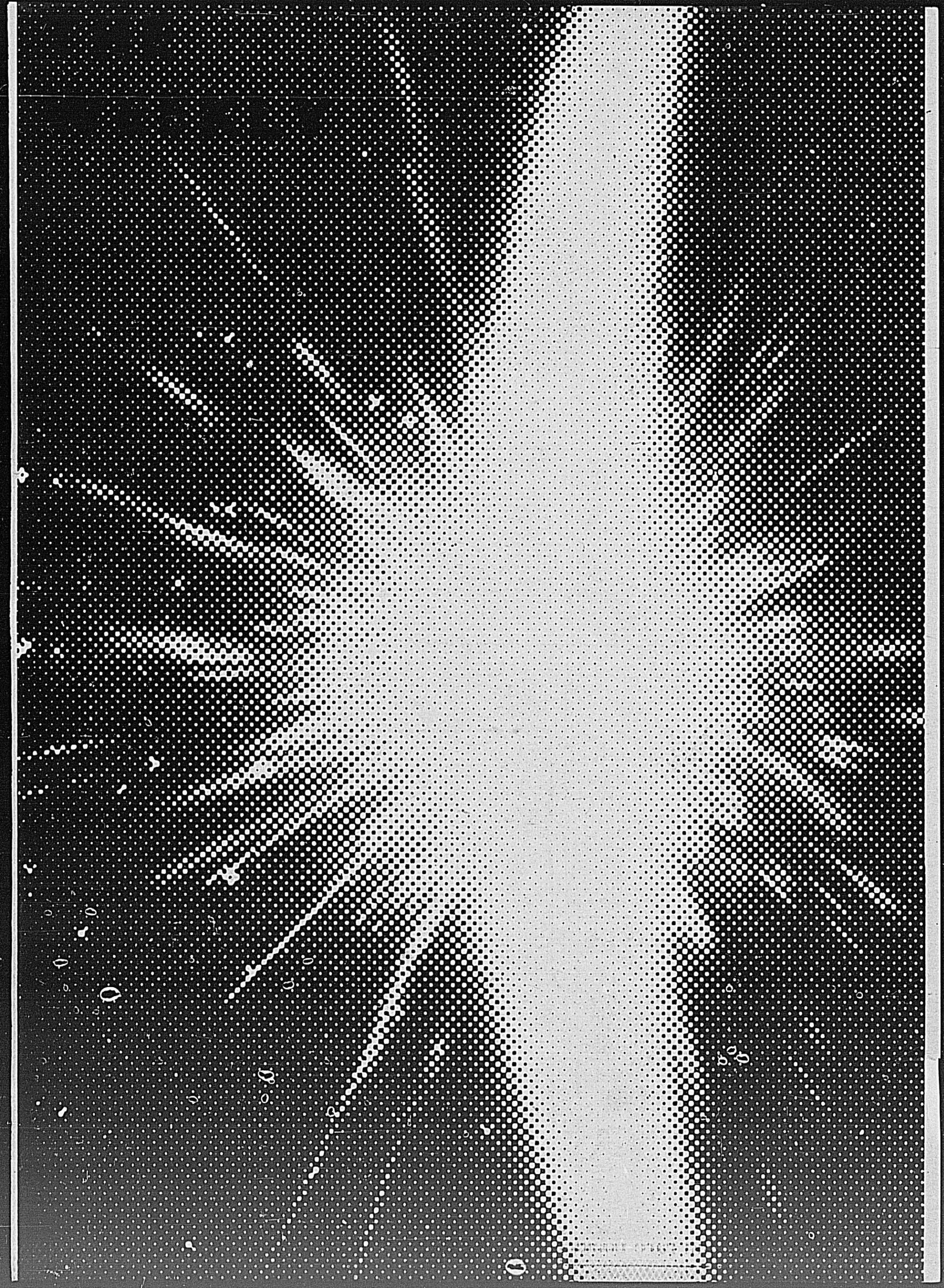
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A Stratford Trilogy

Leor Margulies
Celebrating its 28th season, the Stratford Festival has come up with an outstanding season of some 15 plays on its three stages, once again

demonstrating why it is Canada's number one theatre company.

The return of Robin Phillips, from his one year sabbatical, to his position as artistic

director as well as director or co-director of seven plays, was clearly reflected in the overall excellence of the productions presented this past season. The reappearances of Maggie Smith and Brian Bedford upon the Stratford stages were large contributing factors to the success and appeal of the 1980 productions.

Also contributing to this year's productions were the likes of Peter Ustinov, Jessica Tandy, Hume Cronyn, Douglas Rain, Kate Reid and the ever constant personage of the festival, William Hutt.

The excellence of the Canadian actors and actresses, who make up over 90-95% of the casts at Stratford, is not to be discounted. However, the need for the added stature and presence of "superstar performers" — Canadian or otherwise — which can raise the quality of productions beyond good to great was clearly demonstrated this year. Nationalism has no place in the arts. It is quality alone that counts.

Virginia

An outstanding example of the foregoing was the world-premiere production of *Virginia*, starring Maggie Smith as Virginia Woolf in a play written by her husband Beverly Cross. Although the play also featured two other characters — Woolf's husband Leonard, and her lover, Vita Sackville-West (both excellently portrayed by Nicholas Pennall and Patricia Connolly respectively), it was primarily a one woman show,

sketching out the tormented and unhappy life of Virginia Woolf.

Maggie Smith demonstrated her versatility as an actress in performing a role completely different from the usually suave, sharp witted characters she often portrays. She was able to bring forth to us some of the inner torture and misguided sensual feelings Virginia Woolf experienced until her unfortunate suicide. The one scene in which Virginia completely breaks down is brought off with a true intensity which does not cross the line of unreal hysteria.

Much Ado About Nothing

Of the five Shakespearean plays performed this year, the clear favorite had to be *Much Ado About Nothing*. Its plot is one not dissimilar to the other Shakespearean comedies — entanglements, deceptions, unravelments, matchmaking and so on. The play has the distinction of featuring two of Shakespeare's fieriest and sharp-tongued lovers — Benedick and Beatrice. In roles tailor-made for them, Brian Bedford and Maggie Smith once again created that electricity, that aura of magic which they produced in previous plays featuring them together — *The Guardsman* in 1977, *Private Lives* and *As You Like It* in 1978. The stage is literally lit up with fireworks as the two reluctant lovers verbally joust and finally woo one another. The other characters were almost over shadowed by these two heavy

weights, but mention must be made of William Hutt, who did an admirable job of stepping into the role of Leonato, Beatrice's uncle and guardian, at the last moment. Special mention must also go to another Stratford senior Barry McGregor who gave a delightful performance of Verges, the assistant constable who assists in apprehending the villains of the play. It was a small role but a gem of a characterization.

The Seagull

Chekhov was once again represented this year in a new translation of *The Seagull* by Vancouver born John Murrell. The play is a typical Chekhov play in the tradition of *Three Sisters*, *Uncle Vanya* and *The Cherry Orchard*. The lives of discontented people living in the country are upset by city visitors who cause great turmoil and upheaval. An aging actress visits her old brother in his country home, where her neurotic and unstable writer son resides. Accompanying her is her crutch on life and theatrical success, a celebrated but weak-willed novelist. As is usual in Chekhov plays, each character is unhappy with his lot in life and seeks that which he cannot have — for the actress, the devotion of her lover-author; for the author, the talent to write novels on the style of Tolstoy; for the son, the ability to write truly meaningful literature — and so on. Brian Bedford, in the

continued on page 10



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Blue Moves

Charlotte Scott
Violence, Décadence et Indécence is the current theatre-dance presentation at the Conventum, a small theatre near Old Montreal. Choreographed and staged by Paul-André Fortier, it explores these three realms using gesture and movement loosely derived from jazz-ballet.

The exploration is explicit and obvious, made safe for stage only by a pair of pants and a t-shirt. In fact, this author is at a loss as how to tastefully describe certain goings-on with black shoes, red hoses and metal buckles. Also left to your imagination and/or investigation is the repetitious depiction of various kinds of sex.

In the interpretation of his ideas, Fortier is generously aided by Christiane Bruyère — a very convinced dancer. Bruyère portrays a woman exposed to and by violence, decadence and indecency. Fortier portrays a man

undergoing a similar experience.

The choice of music — short selections from Steinberg's Top 100 — might have been interesting, but the way it is used is not. Segments of movement correspond to segments of music, breaking up the work and impeding horizontal flow. The lighting is effective, essentially in that it contributes to total theatricality. Worthy of mention is the artwork of Roselyne Chartrain, inspired by the choreography, on display in the theatre.

Violence, Décadence et Indécence, running nightly until September 14th, is one of three theatre-dance productions offered at the Conventum this fall. The others are entitled "Treize Chorégraphies pour Deux Danseurs", programs One and Two. The Conventum is located at 1237 Sanguinet — for information call 284-9352.



VIOLENCE . DÉCADENCE ET INDÉCENCE

THE WEEKLY

Come Thursdays, *The Daily* lets loose, eases off its Japanese appliance instruction manual writing style and offers consenting adults a sinful bite of the good life. On this, the fifth day, *The Daily* begets *The Weekly* — and undefinable and amorphous form which, by some unexplainable and undoubtedly sacreligious McLuhanesque process of mass communication, comes alive. *The Weekly*, in turn, begets non-denominational arts and culture.

The Weekly is the light. Our mission embarks us on a pilgrimage geared toward converting avowed Philistines into perceptive film-goers, discriminating nibblers, involved listeners, voracious bibliophiles, and general all-round social butterflies. Respectfully then if it is films, food, music, books, theatre or art that you lust, come see us for divine inspiration, forgiveness and consolation.

Most humbly yours,
Gino Apponi
Weekly editor

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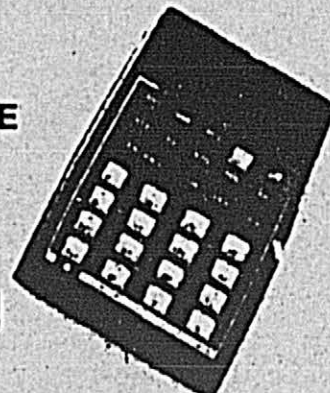
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New York

Erica Rosenfeld

In Penn Station, iron grates defend the storefronts or bookstalls and coin dealers. At the foot of one such grating, along a corridor that thrusts you out into the city, three adolescent boys lie sleeping on the shiny concrete floor. They wear their sleep with dignity — or is it indignation? Turned upward to the dim cement ceiling their faces look almost delicate, like stained glass renderings of saints. Their features are Puerto Rican.

Out of the station and onto the street, Seventh Avenue — deserted, or is that an illusion? Pavement white with litter skittering this way and that in the early morning breeze. Quiet but not silent, haunted perhaps by the dreams of sleeping Puerto Rican boys. Unmistakably breathing, pulse faint — but quicker now — yes. And louder. A smattering of Gershwin like a cue from the wings: and then suddenly out of nowhere, New Yorkers. The impression is of irresistible movement. Driven by unmistakable intent, wearing all manners of dress, the limbs are afflicted with certitude; their eyes know only one direction — forward. Sweeping, scuttering, sprinting, slicing man gains on man and then falls behind again. A giant conveyor belt, the pavement is alive with the people of New York City. Liquid yellow taxis ooze down the broad avenues spilling onto the sidewalks and clogging the intersections. A myriad, two myriad of taxis like a viscous yellow tongue lap up the New York pavement. The movement is irresistible. There is no escape. There is no exit. There is no last stop. This pure uncontaminated movement is the last stop. Manhattan — last stop on a two-millenia long train ride beyond civilization.

The New Yorker

Manhattan isn't really a city. Fran Lebowitz would say that it's a style. Like a ubiquitous computer it reprogrammes all your neurochemical circuitry and transforms you into an agitated, hiccuping schoolgirl. Walking down 42nd Street, even the most sophisticated among us feels his central nervous system shift into fourth. Hucksters are selling trinkets from every street corner. They are shouting: "One dollar! Just one dollar, the only kind of jewellery that's safe to wear nowadays! They dangle all manner of shiny metallic necklaces in your face. Fingers — your

fingers, tighten their grip on your handbag as you thrust forward past the huckster and his silver-plated voice. But another one has already appeared. This one presents an umbrella speckled with hundreds of tiny ceramic brooches — slices of watermelon, smooth mannequin faces with feathers in their hats, bicycles and rainbows, automobiles and eyeglasses. "Two dollars" barks the little man, "or three for five dollars", as he shifts nervously from one foot to the other (Why is everyone in this town always moving?) and steals sidelong glances down the street.

I point out two that I would like — a bicycle and a watermelon. How predictably Canadian. I might as well have said, "a maple leaf and a beaver, please." The man begins to unclasp the brooches as I fumble nervously with my change purse. When I look up to pay, a sleek blue police car has sidled up to the curb. The little man has disappeared. People are always appearing and disappearing in New York. It is truly a city of illusions. This is what I am thinking as I glance vacantly up at the sky, expecting somehow to see the little huckster hovering over the busy sidewalk like Mary Poppins — umbrella and all. I am called back to reality — if reality is a word that one can apply to something that happens in Manhattan — by a "psst" and look around to see the little man peering out from behind a dirty red brick storefront half a block away. He motions furtively for me to approach and then ducks out of sight around the corner. I find him with his umbrella set up again open for business. By that time I really wanted those brooches if only as a souvenir of what now seemed to me an amazing game.

I later learned that the cloak-and-dagger routine of the huckster has evolved as a survival strategy and has nothing to do with the salespitch. These fellows have no licence to sell on the streets. The ability, therefore, to disappear on a moment's notice, imparts a selective advantage to the individual who possesses it. Since only skilled hucksters live to reproduce, mobility is probably inherited and retained in a gene pool as is any desirable trait. This probably accounts for why New Yorkers can't seem to stand still.

Actually, the police don't seem to care. You can tell by the lazy way they cruise along

the streets shooing away hucksters like a cow displaces flies with a swish of the tail. The hucksters, like the flies, occasionally change cows but usually alight again inches from the original site.

Transit

Not unlike other large cities New York boasts an impressive system of underground and overhead transit. What the subways lack in efficiency they more than make up for in graffiti. The subway trains have long ceased to be dirty. They are beyond dirty. No corner has been spared. Decades of disgruntled passengers have left their comments and signatures indelibly on walls, advertisements and windows. Posters in every train prohibit eating, drinking, smoking and spitting. The 125°F stench makes the innocent tourist wish that the New York City Transit Commission would also prohibit urinating and defecating in the trains.

The soot encrusted windows are left open perhaps to allow passengers to read the names of stations, perhaps to admit daylight when the train is outside, perhaps to circulate the nasty lavatory air or maybe all of the above.

The people look furtive and frightened or hurt or angry or something. The something reminds me of a dog I once saw — secured by a short iron chain to a brick garage. A big hulk of a dog, he had been beaten with some heavy, blunt object and lay crouched and shuddering on the ground. Years later I again had occasion to pass by his house. He was still on his chain but upright this time and lunging repeatedly against the slack of the chain with all his bulk. (He had grown larger in the interim). As I passed I caught a glimpse of his eyes. I recall thinking that he had spoken and said that someday he would break the chain and that whosoever happened to be passing by on that day would surely be torn to pieces. I never passed that house again but I remembered the dog while riding the NYC subway from Riverdale to Manhattan.

The people that ride the subways are the elderly, the black, the Puerto Rican — by their dress — the poor. Those who are of means avoid it. They say they are afraid.

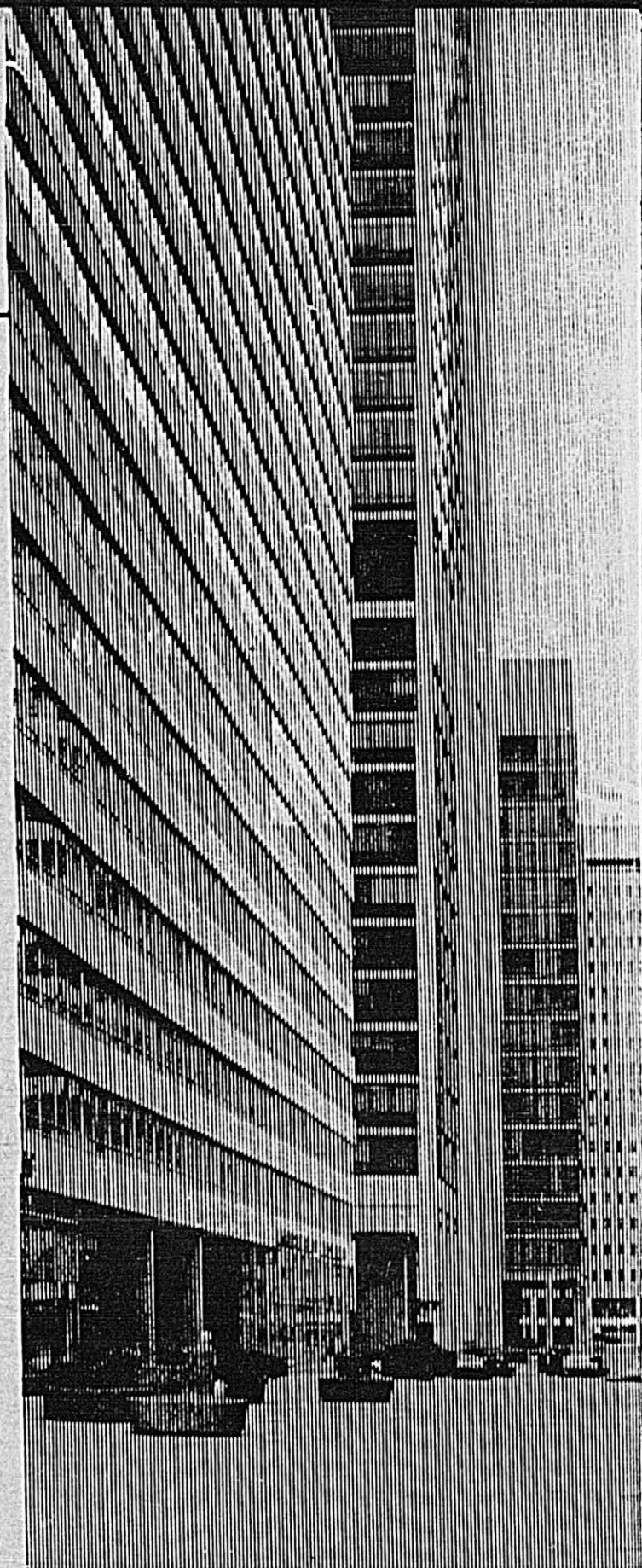
Fifty-ninth Street / Columbus circle, my stop. As the doors slid shut behind me I thought I heard the clattering of chains.

Picasso Retro

Best of all, however, for

those who had tickets to the Museum of Modern Art, there is *Pablo Picasso: A Retrospective*. The show has been extended to mid-October but is already sold out in advance. I checked with the scalpers who are selling tickets on the street for a mere \$15; at three times the original price of admission, the exhibit is still well worth the markup.

The exhibit marks the 50th anniversary of the Modern Art Museum and the first time that the works of a single artist have ever occupied its entire three floors. There are over 900 works on view including junk sculpture, etchings, aquatints, drawings, bronze heads and of course paintings. While I do not pretend to be a critic of modern art, my favorite part of the exhibition was the third floor which housed the post-cubist works from the early thirties until the artist's death in 1972. In particular, the print galleries containing monotypes, unpublished works, illustrated books, and progressive proofs, the drawings and water-colours of bullfights and minotaurs, and the numerous studies for *Guernica* made the 100° heat of the city bearable.



Up

Gino Apponi
Carleen Carroll
Kathy Galarneau

theatre

Centaur Theatre Company
Maggie and Pierre. October to November 16. This about an anonymous living anonymously as the family of some anonymous Western nation, kicks off Centaur's 12th season. M. T. herself has given this a blessing.

Concordia University
Les Fées ont soif. St. Holly Dennison directs D. Boucher's extremely controversial play based on stereotypes. This, the English premier, runs Jan 27 through February 1 admission charge.

Theatre du Nouveau Monde
Bonjour, Là, Bonjour. O. Michel Tremblay's earlier which is now also seeing success in pre-production New York. Characters caught strong family ties try to with one another and themselves. October 28.



Metropolitan Life

Martha Nestor

As an America student in Montreal for the first time you may feel at the very least overwhelmed. At the very best, you may feel like you have been accidentally plopped into one of those old James Bond films shot in Europe.

You are immediately surrounded by unfamiliar cues and potentially threatening phenomena.. the spike-heel forest, designer-label armies, reprogramming of terms ("You will forget the word 'subway' ever existed — the word 'metro' is now your operative term), and of course the bilingual phrase of conversation.

You may at first try to cover yourself by surreptitiously slipping French phrases into your conversation — ("What say we sachet down to the dépanneur for some petits fours?" or "It is my raison d'être to major in English and eventually adopt un nom de plume." This kind of endeavour quickly exposes you for what you are, but no matter; you have taken your first step toward survival in this city as an "outsider" — a sense of humour.

This quality will come in

especially handy when you take your first plunge into life in that great melting pot, the Student Ghetto. Most Americans, if they don't live in residence, opt for life in the Ghetto, and, as a French friend of mine observed, "laugh a lot". There are some universals to Ghetto living and the first of these is the cockroach... you must learn to laugh in his face ha hah hah... (stomp stomp). It will take more than that to discourage you. You walk confidently to the corner store (your first mistake — the small dépanneurs, brazenly overprice) and emerge with an armory of disinfectants. Later, having scoured your new home, you may be sitting back, bravely picking at a can of tuna, when hard core discouragement sets in; the glamorous cast of the James Bond movie has gone on to Aspen and left you here alone. Rest assured, however, in the knowledge that there are others like you in the neighbourhood, likewise feeling the first strong rush of alienation (and there's nothing like tuna packed in oil to bring on alienation).

In particularly weak moments you will be com-

forted to know that there is a full range of fast-food outlets in this city, from McDonald's to Kentucky Fried Chicken. And don't let "Le Big Mac" throw you off. When sesame seed roll meets palate you are as good as in New Jersey, but better off, by far.

However keenly you feel the pinch of being an American in Montreal, and however much you long, at first, to flee to the States where cultural differences are flattened out to make "life more comfortable", you may never again be in a position to see "Monsieur Spock" instead of "Mr. Spock" on Star Trek. It is interesting to see the States from a distance, and it may be one of the only times that you live self-consciously as "an American".

So, if you're in that bar on Rue St-Denis, you might as well give it a try and start talking to people, even if the easiest way to kill a conversation is to say, "Hi, I'm from Rhode Island..." And so, (no imperialism intended), as the greatest of all Winston boys might say to you today: "In the face of diversity you should never surrender".

Montréal

Coming City Sights and Sounds

Tuesday Night Café Theatre

Maude and Me. An original script written and performed by McGill student Sherry Coman. Open Tuesday September 23rd at 8 pm, and runs through the 27th, in Morrice Hall Room 106, across from the Student Union.

McGill Players' Theatre

Counting The Ways. Written in 1976 by Edward Albee and subtitled, *A Vaudeville*, focuses on the elements of a relationship between a man and a woman as they "count the ways" in which they love each other. October 6-10. A Lunchtime Production directed by David Russell.

How the Other Half Loves. Alan Ackbourn's chaotic comedy offers a satirical look at the marital arts as practiced by a husband and wife, married, but not to each other. October 21-25 and October 28 - November 1. Director: Joe Chart.

clubs

Le Club Montréal

Blushing Brides (aka *Con-sillium*). It comes as close as you can get to the *Rolling Stones* in concert. September

21.

Steve Hackett. Former member of *Genesis* gone solo. September 22. Two shows.

Chubby Checker. Part of a '50s revival that also includes Lionel Hampton on the 29, 30, and the first of October. Checker twists September 23 to 25.

Pat Benetar. In the heat of the night (September 26) Pat Benetar shows off her newest album *Crimes of Passion*.

The Maples Inn

The Pin-Ups. Local heavies come back to the Lakeshore. September 12, October 23-26.

Yuk-Yuk's

Pat Paulsen. From the *Smothers Brothers Show* and *Presidential race*, Pat Paulsen comes to a less than controversial comedy club. September 30 to October 1.

film

McGill Film Society

Rocky Horror Picture Show (October 16)

The Harder They Come (October 23)

Invasion of the Body Snatchers (October 30)

King of Hearts(November 6)

The Man Who Fell to Earth (November 13)

The Attack of the Killer Tomatoes (November 20)

This year the Society's Thursday series tackles the wonderful world of cult films. Frankenfurter, reggae, 1950s pods, Mme. Bujold, Bowie and tomato juice respectively.

Willie and Phil. Paul Mazursky's Americanized version of Truffaut's *Jules et Jim* with Margot Kidder as Jeanne Moreau and Michael Ontkean (*The Rookies*) and Ray Starkey completing the *menage à trois*. **The Elephant Man** Based on Tony Pomerance's Tony award winning play (now starring David Bowie) about the grotesquely deformed John Merrick.

Raise the Titanic. Jacques Cousteau may not think it a good idea, but *Airport* director Jerry Jameson insists on getting Alec Guinness, Jason Robards, and David Selby together to dramatize Clive

Cusler's best selling novel about salvaging the hull of the fatal luxury liner.

No Nukes. Benefit concert by the likes of Jackson Browne, Crosby, Stills and Nash, Doobie Brothers, John Hall, Graham Nash, Bonnie Raitt, Carly Simon, Bruce Springsteen and James Taylor.

Kagemusha. Akira Kurosawa's shorter "for western audiences" version as edited by Francis Ford Coppola and George Lucas. (Original cut of film ran for nearly three hours at this year's Cannes festival.) **The Stunt Man.** Peter O'Toole, Barbara Hershey, and Steve Railsback in an "existential" crash bang movie that is one step above the usual Burt Reynolds car disposal fare.

Why Would I Lie? A light romantic comedy about a habitual liar starring *Hair's* Treat Williams and *Yanks's* Lisa Eichorn. Directed by Larry Pearce.

Twinkle, Twinkle, "Killer" Kane. A comedy suspense thriller with Stacy Keach, directed by

Exorcist author William Peter Blatty.

Divine Madness. Midler struts out in this her second feature film based on her stage show. Mousey orange camp.

Oh God, Part 2. From the Carl Reiner stable of sophisticated comedy comes the less than long awaited sequel to *Oh God*. **Stardust Memory.** Woody Allen comes across well in a movie done as only he can do.

Health. Robert Altman co-writes and directs this satire on the health food craze. Carol Burnett, Glenda Jackson, Lauren Bacall, and James Garner all give rather "healthy" performances.



Downchild Delivers

Carleen Carroll

For more than ten years, *The Downchild Blues Band* has been keeping the customers happy. The music is tough and tight — permanent wave rock and roll and rhythm and blues. Known mainly in Canada for playing various bars and taverns, folk festivals, concert halls and benefits, they are appearing this weekend at McGill's Sir Arthur Currie Gymnasium.

Downchild is the creation of Don Walsh or "Mr. Downchild" as he is known to the public. He coined the name from a Sonny Boy Williamson song and put the band together in Toronto in the late sixties. As the years passed *Downchild* graduated first to the prestigious El Mocambo club and then to a schedule of bar gigs and concert appearances in every part of Canada.

The key members of *Downchild* in addition to Walsh who plays harmonica and guitar are singer Tony Flaim, and pianist Jane Vesey. Over the years, *Downchild's* other members have changed frequently. One estimate is that more than fifty musicians have passed through the *Downchild* ranks in the last ten years.

Downchild's success has meant a top 40 hit throughout Canada (a version of a 1950's

Joe Turner hit, "Flip, Flop, Fly" recorded in the early 70's) and a push by Dan Akyroyd and John Belushi as the *Blues Brothers*. John Belushi and Dan Akyroyd used to hang out at bars featuring *Downchild* when they were with *Second City* in Toronto. *The Blues Brothers* then recorded a couple of *Downchild* songs and the smash hit success of *A Briefcase Full of Blues* has carried *Downchild Blues Band* to the edge of the spotlight.

"Flip, Flop, Fly" was recorded on the *Blues Brothers* album as well as two Walsh originals, "I've Got All I Need . . . Almost" and "Shot Gun Blues". The fringe benefit of the success of the two-million selling albums is the positive effect it has had on the career of the *Downchild Blues Band*.

Downchild's new record, the group's sixth in Canada and second released in the U.S. is called simply: *We Deliver*. It's the mixture as before — hard rhythm and blues, delivered with a sense of humor and a sure affection for the roots of the music. There is life after disco.

Downchild Blues Band appears this Friday, September 12 at the Sir Arthur Currie Gym at 9:30. Admission is \$2.50 or \$3.00 as part of the Victory Bash package deal.



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Maxwell's : Serious Business

Carleen Carroll

Where can you go in Montreal if you feel like splurging a bit, getting a decent meal, drinks and even a comedy show without feeling like you've been ripped off? Before you start running off to protect your modest student budget at the nearest McDonald's, cheap beer bash or stale fraternity party, why not drop by *Maxwell's Comedy Bar and Restaurant* as an alternative.

As a restaurant, Maxwell's boast the best chicken Kiev in town. Lobster, salads, sandwiches and European flavored meals are all available at reasonable prices. People unfamiliar with this fare can always eat a good old fashioned hamburger with all the trimmings and a taste to rival *Thursday's* own platter.

Maxwell's however has never had any trouble establishing itself as a viable eatery nor as one of the few Montreal bars that still features a happy hour. What is turning Maxwell's into a popular nightly entertainment club is comedy because, hell, everybody needs to laugh.

Comedy bars are already big news in the U.S. with New York and Washington overflowing with clubs. Now however most of the American comics want to break into the Canadian market and Montreal has responded by opening two comedy clubs: *Yuk-Yuk's* and *Maxwell's*.

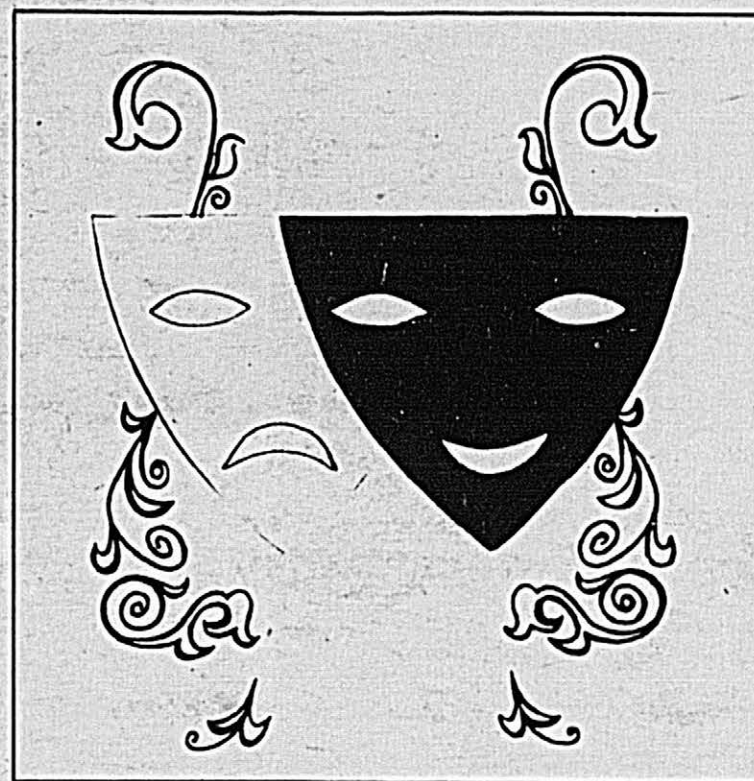
Stitches started the comedy bar fad as a small

nightspot on Crescent Street. On Monday night amateur hours, anyone capable of cracking a joke stood before a live audience, made a complete fool of himself and, in the process, had his first exposure as a stand-up comedian. *Stitches* was then moved to Aylmer Street where "comedy" was incorporated into *Maxwell's Restaurant/Bar* and it became *Maxwell's Comedy Bar and Restaurant*.

Booking agent Linda Menzie and assistant Ingrid Herman have tried to book top name entertainment in as varied a format as possible. (For example, last week an electric piano and saxophone duo played the headliner's intermission.) The comedy show itself, however, follows a set pattern. Local comics are given the opportunity to perform their own routines as the emcee for bigger talents. (A more established comedian performs before the headliner.)

But all is not well in the jester's court. *Maxwell's* lost most of their regular clientele during the ten week run of *El Grande de Coca Cola*. Most audience members were in the 45-65 age group, cabaret types who came for dinner and coffee. Presently *Maxwell's* is attempting to recultivate the 20-40 age group through a massive promotional hype in *The Gazette* and their own jingle on CJFM radio.

Linda Menzie claims that another reason people hesitate to come to *Maxwell's*



is the club's location. It is not located in the heart of downtown Montreal as *Yuk-Yuk's* is, so clients have to venture into the dark outskirts of Aylmer. For the diehards who insist on going downtown to experience the Crescent Street phenomenon, this unfortunately seems to be too much of a disadvantage.

Perhaps the greatest factor working against the club's success is, as Menzie puts it, "the public knowledge that *Yuk-Yuk's* is trying to close *Maxwell's* as a comedy bar as far as local talent is con-

cerned." With as many as twenty clubs to a city all over the U.S., it seems incredible that two comedy bars can not co-exist in Montreal.

"The local comedians are being put on four to six months punishment by *Yuk-Yuk's* if they appear here at *Maxwell's*." Comedians like Steve Brinder, Jim Carey and Morris Lemarche who rely on *Yuk-Yuk's* in Toronto are having difficulty establishing themselves at a second comedy club in Montreal. Menzie feels this is ridiculous.

"Comics have to work and not all of them are succumbing to threats. But if they do and then try to play here again they'll have to be good. I'm a fighter and *Yuk-Yuk's* doesn't intimidate me. *Maxwell's* is a nice clean operation, where everyone gets a chance to work."

Menzie is especially generous to local talent because "they have to start somewhere." However, if the locals are being punished by the competition Menzie says they will lose their showcase as far as *Maxwell's* is concerned and she will book features originating strictly from the U.S.

Menzie's acts, booked mainly out of New York and L.A., go for approximately \$1250-\$1300 a week. The cover charge for customers, in turn, is in the \$4.50 range with a one drink minimum ("That could be a cup of coffee if you want," says Ingrid Herman).

The comedy varies and includes many topics, depending on the audience. There is the drug humour, the ethnic jokes, the soft porn and plain everyday situations. A large number of New York comics originate from the Bronx with large Jewish-Italian backgrounds that have seen them kidding around since pre-school.

A slice of last Sunday's show: David Sayh, a hand-picked comic from *Catch a Rising Star* who has appeared with Johnny Carson many times, guested with Alan Hamel and who conducts a series of workshops at the club for local comics; Mark Wiener and the Wienerettes, a set of hand puppets that boogie better than any John Travolta but feel themselves "a little sophisticated for Montreal audiences"; and Bill Brady of *Comedy Capers* in Chicago, who did mostly stand-up spiced with audience participation.

As Michael Hersch so aptly put it: "Laughter is God's hand on the shoulder of a troubled world." Glib, funny and very off the wall.

19 80



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Night Takes

Heather Tisdale

A piercing scream shattered the still night air of the McGill University residence community last Wednesday. No, it was not provoked by a residence party gone wild. Instead, it was a chilling cry for help.

The scream was from Melissa Sue Anderson, the attractive blonde actress who appears in *Little House on the Prairie*. Anderson is the star of a film called *Happy Birthday to Me*, in which Montreal appears as Massachusetts, and the ivy-covered walls of Douglas Hall as a New England flavoured college campus.

On that night, curious residents were treated to bizarre scenes of violence. A desperate chase between Melissa Sue Anderson and an unknown pursuer was staged between the cars in the Molson Stadium parking area. Take after take, Anderson delivered such lines as "Oh my God! Please help me!" with such convincing hysteria.

To the avid cinemaphile Wednesday night's activities were a perfect example of the equal parts fascination and drudgery involved in film-

making. The dusk to dawn crew consisted mainly of locals who had worked only on the Montreal sequences and whose dedication was less than enthusiastic. An onlooker however could hardly blame them as the night became colder and the coffee more bitter.

The insomniacs who finally succumbed and left the dewy front lawn of Douglas Hall missed the most exciting scene of all. Anderson, with her head bowed, suddenly leaned back and slumped to the ground, her throat slit. At 6:30 in the morning, this has a particularly surrealistic strobic effect as it was repeated several times. Melissa Sue Anderson's gruesome demise was accompanied by an artificially devised death rattle.

7 am: The crew packed up their equipment with amazing speed and argued about where to go for breakfast. The star was whisked away and the director departed as soon as the camera stopped whirring. Within no time the joggers had arrived at Molson Stadium, Douglas Hall was once again the domain of students and the night people had disappeared down University Street in search of scrambled eggs.



Trilogy

continued from page 4

role of the celebrated novelist Trigorin, ably portrays a man to whom success is not enough for happiness. Being weak he cannot resist the temptation of a young aspiring actress nor the charms and devotion of an aging one. He uses each to try and fulfil his own inadequacies, ruins one and, in the process, causes much pain to the other.

As Irina Arkadina, Maggie

Smith brings her piercing looks and subtle gestures, so completely her own, to the role of a selfish actress, battling age and declining popularity. She cares only about herself and is unwilling to help her own son and brother experience a little happiness which could be theirs with her financial and moral assistance.

The play is finely directed by Robin Phillips and Ugo

Karenda and featured a stellar cast including Jack Wetherall as Treple, Irina's son, William Hutt as the wise and knowing Dr. Dorn and in particular Roberta Maxwell as Nina, the young seagull who has her wings so cruelly broken by Trigorin. As Dr. Dorn remarks in the play "You are all so — intense." And it is that intensity which prevents Nina from finding real happiness.

This year's Festival was marked by a high degree of theatrical success, with *The Servant of Two Masters*, representing the one unfortunate failure. There was drama, comedy, music in both classical and modern settings. After a season with so many outstanding and innovative productions, based on Canadian talent with a sprinkling of some of the world's finest thespians, the Stratford Festival has clearly demonstrated that it deserves the support of Canadians both as theatre goers and as taxpayers in the form of increased subsidies from the Canada Council. Despite increased attendance and higher ticket prices, the Festival is experiencing greater financial hardships than ever and it would indeed be a shame if the promise of continued excellence and innovation would go unfulfilled by reason of a political budgetary stinginess which favors all other theatre companies in Canada over its most prestigious and finest one.

Producers

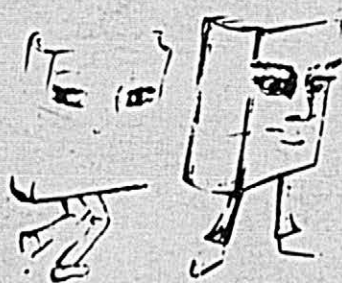
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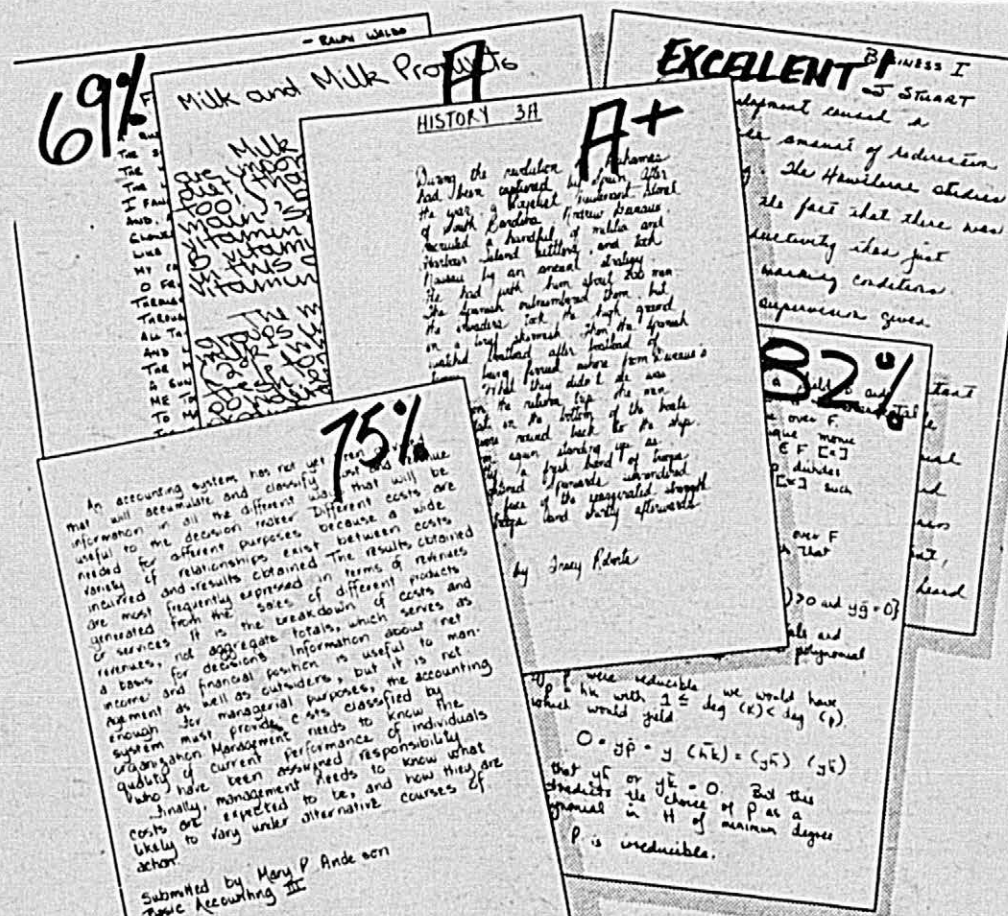
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Daily photo/Paul Duff

Principal Johnston and an unidentified student compare notes at the Welcome Week Wine & Cheese party, Tuesday in the Union ballroom.

Gay McGill cuts financial ties with Students' Society

by Anita Schapiro

Gay McGill has given up its right to Students' Society funding because the group found the financial tie limited its activities.

According to Gay McGill executives Ian Menzies and Terje Anderson, the group requested permission last year to donate funds to L'Androgyne, a Crescent Street bookstore specializing in homosexual, feminist and non-sexist literature.

The request was denied because L'Androgyne was cited as a profit-making organization.

Instead of receiving the usual \$350 "interest group" stipend from Students' Society, Gay McGill will now be financially independent and generate its own funds through dances held in the Union.

It will retain its status as a Students' Society group.

In the past, the club has earned most of its working

capital from dances. Beer sale profits were clear profits for the club, while liquor sale profits were split fifty-fifty with the Students' Society.

The club felt it could be self-supporting, said Menzies, because "we hold some of the most financially successful student events on campus."

The first investment the club made was a \$2,000 purchase of books at L'Androgyne for their library.

Chilean protest...

continued from page 1

including the Social Democrats, Catholic Church, and trade unions have called for rejection of the plebiscite," he said.

Protests are also being staged in other major Canadian cities by various Chilean refugee and support groups.

"We're trying to sensitize Canadians to the issue," said one protester.

"The United Nations is going to consider whether or not it should recognize the Pinochet regime during its next session. We think Canada should vote against recognition."

"The people aren't being consulted about what they want. Pinochet is really using this referendum to legitimize fascism in Chile," she said.

Nun's vows up in smoke

(ZNS/CUP) — The Greek police may have put a stop to Sister Flothee's newest visions.

The Greek nun has been jailed for growing and smoking hashish in her convent room.

She faces a possible 20 year prison term for growing hashish in the convent garden and smoking it in her room.

Sister Flothee told police it was not she but "God's breezes" which blew the seeds into the convent where they took root.

"It was simply by chance that I tried it, without knowing what I was doing," she said.



Today

Welcome Week 1980

Join the crowd at our Open Air Pub on Lower Campus from 11:00 to 4:00.

Don't miss the exhibition flagball game with the engineers on lower campus field at 2:00.

If you go to the movie, then you can get in free at The Bolle à Chanson at 9:00 p.m. in the Basement of the Union Building (B01) with the talents of Rif and Mary. Otherwise the admission is \$1.00.

McGill Chinese Student Society
A welcome and reunion party will be held this evening at 7:30 p.m. in the McConnell Engineering Building, Common Room. All members are welcome (free admission).

McGill Contemporary Dance Workshop

Executive meeting this evening in the COTC lounge (Currie Gym), at 8 PM. For club info please call Pearl at 489-4017 or Charna at 488-7407.

McGill Christian Fellowship
Welcome meetings: 10:30 AM and 2:00 PM in the Chaplaincy Building (the Newman Centre), 3484 Peel St., Main Lobby. Bring a friend!

Varsity Volleyball

Tryouts for women at 19:00 and for men at 20:50h, Currie Gym.

Synchro Swim Team

Practice and try-outs at Weston Pool at 6 p.m. Mondays through Thursdays.

Players' Theatre

Auditions for Alan Ayckbourn's *How the Other Half Loves* and Edward Albee's *Counting the Ways*, will be held in Player's Theatre, Sept. 11, 12 - 2:00 and 4:30 - 6:30, Sept 12 and 13th, 1 - 4:00. Third floor, student Union.

Imaginus Print Sale

We're the biggest with the lowest prices. Union Building 9:00 a.m. to 5:00 p.m. This week only. Lots of new stuff. \$1.50 up to \$200.00. Woodland Limited Editions Union Building 9 a.m. - 5 p.m. This week only.

The McGill DAILY

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AUDITIONS

McGill Players/Players' Theatre

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for

Alan Ackbourn's
How the Other Half Loves
Edward Albee's
Counting the Ways

Sept. 11 12-2:00 and 4:30-6:30
Sept. 12 1-4:00
Sept. 13 1-4:00

In the theatre — 3rd floor of the Student Union Building

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Intramural Sports 1980

Fall Session



SPORT	ENTRIES OPEN	ENTRIES CLOSE	CAPTAINS' MEETING	PLAY BEGINS
Touchfootball—Men	Mon. Sept. 8	Tues. Sept. 16	Tues. Sept. 16	Sat. Sept. 20
Flagfootball—Women	Mon. Sept. 8	Tues. Sept. 16	Tues. Sept. 16	Tues. Sept. 23
Soccer—Men	Mon. Sept. 8	Tues. Sept. 16	Tues. Sept. 16	Sat. Sept. 20
Soccer—Women	Mon. Sept. 8	Tues. Sept. 16	Tues. Sept. 16	Mon. Sept. 22
Volleyball—Co-Rec	Mon. Sept. 8	Mon. Sept. 15	Tues. Sept. 16	Thurs. Sept. 25
Softball—Co-Rec	Mon. Sept. 8	Mon. Sept. 15	Tues. Sept. 16	T.B.A.
Golf—Women & Men	Mon. Sept. 8	Thurs. Sept. 11	N/A	Fri. Sept. 12
Tennis—Women & Men	Mon. Sept. 8	Tues. Sept. 16	N/A	Sat. Sept. 20
Volleyball—Women & Men	Wed. Oct. 1	Tues. Oct. 14	Tues. Oct. 14	Wed. Oct. 15
Basketball—Women & Men	Wed. Oct. 1	Tues. Oct. 14	Tues. Oct. 14	Mon. Oct. 20
Ice Hockey—Men	Wed. Oct. 1	Thurs. Oct. 16	Thurs. Oct. 16	Sat. Oct. 18
Ice Hockey—Women	Wed. Oct. 1	Fri. Oct. 10	Fri. Oct. 10	Tues. Oct. 14
Jogging—Women & Men	Wed. Oct. 15	Sat. Nov. 15 (Noon)	N/A	Sat. Nov. 15 (one day)
Squash—Women & Men	Mon. Oct. 27	Thurs. Nov. 6	N/A	Mon. Nov. 10
Racketball—Women & Men	Mon. Oct. 27	Thurs. Nov. 6	N/A	Mon. Nov. 10

FOR INFORMATION CONTACT YOUR INTRAMURAL REPRESENTATIVE OR INTRAMURAL OFFICE at 392-4730. OR DROP BY THE CURRIE GYMNASIUM, 475 PINE AVE. WEST.



Last few days to party at bargain prices

Thursday, September 11

2:00 Exhibition Flagball on lower campus playing field.

7:30 MONTY PYTHON'S "LIFE OF BRIAN". Leacock Bldg., room 132. Admission 50¢. Sponsored by the McGill Graduate Society.

AND FOR LOVERS OF OLD MONTREAL

9:30 BOITE A CHANSON in the Union Building Lounge B01 with the talents of RIF and MARY. Admission \$1.00. Free with proof of purchase from the film.

Plus the OPEN AIR PUB is still going strong on lower campus 11:00 - 4:00 daily this week.

And the Party continues on Saturday Night in the Union Ballroom
Grande Finale **ROCK'N'ROLL DANCE**
with **THE PIN-UPS**

Friday, September 12

12-4 FRAT CRAWL! Begins at 3483 Stanley St. and ends at 510 Pine Ave.

5:00 B.B.Q. on middle field in front of the McConnell Winter Stadium.

7:30 Football Game in Molson Stadium. Concordia Stingers vs McGill Redmen.

9:30 VICTORY BASH in Sir Arthur Currie Gym with two bands: Downchild Blues Band & Badger. Light show. Admission \$2.50. PACKAGE DEAL: GAME & DANCE for only \$3.00. Buy tickets in advance at Sadie's or at the Athletics Secretariat.

8:30 P.M.
\$1.50
Union Ballroom

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